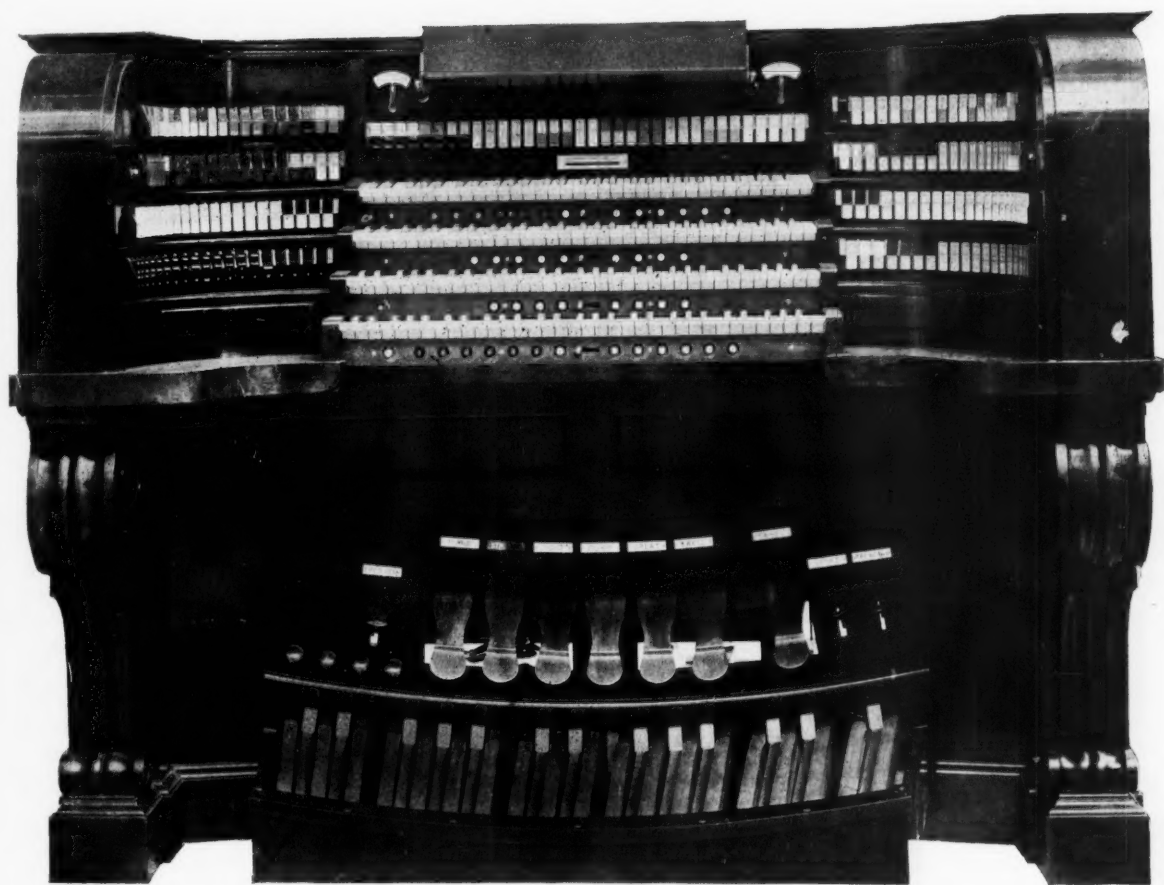


The American Organist



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MARCH, 1955

Vol. 38, No. 3 - 30¢ a copy, \$3.00 a year

This issue on the press April 7, 1955



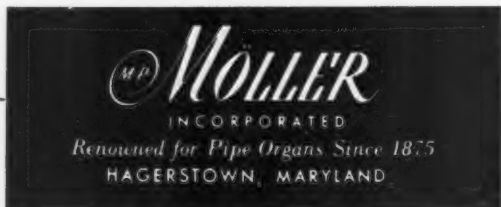
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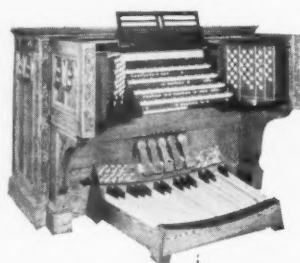
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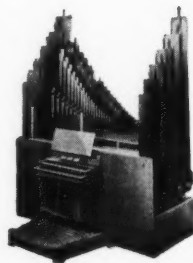
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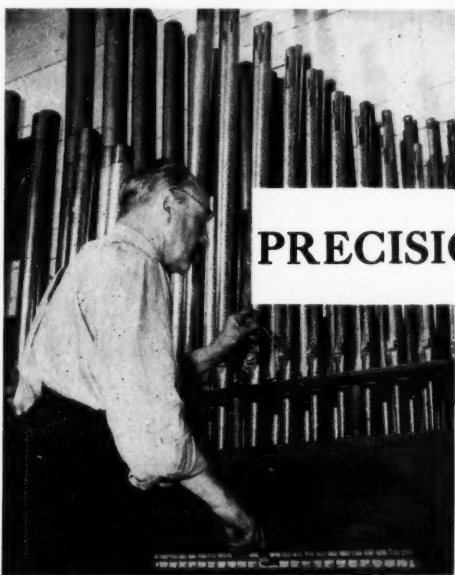
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General Service Music

We have enough new anthems and organ pieces to fill twenty or thirty pages of reviews; if their publishers want our readers to know about them, they will use the advertising pages for that purpose. If their publications are not good enough to warrant their spending their own money on them that way, these pages will take that same attitude and conclude the stuff is similarly not good enough to warrant our mentioning them here. Publishing this magazine is a business, not a charity; exactly as publishing all this music is a business on the part of the publishers, not a charity. What's good for the music-publisher is equally good for the magazine-publisher.

AOS—Dr. Joseph W. Clokey—"Out of the Depths," 12 mvts, 37p, "A Devotion with Music for Troublous Times," J. Fischer & Bro. \$1.50 complete score, book of words \$5.00 a hundred; music, responsive readings, some unison or solo pieces, some in anthem form short score, some ancient hymns or chorales, 50 minutes for performance, text compiled by H.E.Hogue and Dr. Clokey. Something different, to comprise virtually a complete service; music not to entertain but to carry its text convincingly. It will depend for its effectiveness as much on the quality of the reader or readers as on the music and musicians; in both cases the work is too serious for amateurs. Get a copy for inspection first, it you're at all in doubt about the worthiness of your congregation, else you might be guilty of casting pearls before swine.

Organ Music

Dom Paul Benoit—Chant Interieur, 16 pieces, 27p, for harmonium, a few of them definitely organ with pedal, me, J. Fischer & Bro. \$2.00, all intended for church use, with church titles, excellent for the seriousness and the high artistic standards of the Roman Catholic church and any other of similar atmosphere—which probably depends more on the clergy and congregation than on the organist. Some titles suggest concert instead of church—Fir Tree, Stars, and the last one, Point d'Orgue—Pause for the Setting of the Sun on the Sea. The approach is not from the entertainment viewpoint but rather the meditative—to arouse a man's heart & mind rather than his feet. More and more churches are understanding the need for this type of music.

Dr. Joseph W. Clokey—Meditations on Hymn Melodies, Ten, 30p, m, J. Fischer & Bro. \$2.00, three of them plainsong, two by Louis Bourgeois, one by Adam Drese, etc., all strictly for church and it would be a violation of their purpose to use them in a recital. One is definitely Christmas, the others will be good for any season of the year. Dr. Clokey in his preface wants them taken on the hard voices of the organ, without Tremulant, and never Harp, Chimes, or Vox; all of which is a good thing, as it tends to give the church service its own distinctive literature.

Garth Edmundson—From the Western Church, seven preludes, me, 16p, Gray \$1.50, with trigger-settings for the Hammond electrotone, and here we return to musical matters for the score calls for strings, celestes, Vox, Trem, and all the other devices that enrich the modern American organ. Titles are In Dulci Jubilo, Jesu Priceless Treasure, Go to Dark Gethsemane, At the Lamb's High Feast, And Now O Father, Round Me Falls the Night, Praise to the Lord. This is real organ music, most of it with a message that means something to the congregation, all technically well handled, to enhance the service rather than steal the show. As always, the composer of organ music is peculiarly at the mercy of the players.

William A. Goldsworthy—Desert Impressions, four pieces, 24p, md, J. Fischer & Bro. \$1.50, with trigger-settings for the Hammond electrotone, two of the four titles probably

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suited the Hammond excellently with its wierd unnatural tones. Tabernacle Butte calls for a lot of coloring and imagination, things that can't be taught but must come from an inner delight in music, and a highly dramatic sense too; grand for a recital. Tumbleweed is to be taken joyously allegro, and the sky's the limit, with such suggestions as luscious color, dainty piquant effect, smooth rich color; you'd never believe Mr. Goldsworthy guilty of the amount of imagination he shows here. Ghost Town fits the Hammond electrotone's oddities of tone better than the soft flutes and celestes of an organ, as the score suggests. The Glory of Late Afternoon finishes the suite and presents more of a challenge than any of the other movements, and seems to have more of invention and less of inspiration than the others; but it's often surprising what a player with imagination can do when he digs beneath the notes and finds a message. If you want imagination, and know what to do about it when you get it, here you are. Recitalist? Don't let this slip by.

Jean Langlais—Folkloric Suite, five pieces, 28p, me, Fitz-Simons \$3.50. First is a Fugue on O Filii, which can be made interesting, since the tune will be recognized everywhere. Legende de Saint Nicolas is an andante movement making good use of the Krummhorn or similar individualistic voice; score also asks for Dulciana and Celestes in sections of it, and 8' Stopped Flute and 2' Flute in a fancy passage on p.11. Cantique begins with the held chord G-A-C-D on Voix Celeste alone while Stopped Flutes 16 & 4 play a figuration against it; in one place the Pedal Organ plays only a 4' Flute in its top octave. Page 25 gives a delightful gigue which cries aloud for echo effects back & forth among the manuals, instead of being played humdrum on one alone as suggested. Again this is strictly recital music; it would be double treason to play any of it in a church service. Most of us will have to change our estimate of Mr. Langlais; he's not a sober pedant at all.

Some Anthems Reviewed

By WILLIAM A. GOLDSWORTHY

Who picks & chooses from accumulated materials

AP—Dr. T. Frederick H. Candlyn—"Palm Sunday Procession," C, 7p, e, Concordia 22c, strong melody, mostly unison, based on tone-8, and treated in a broad manner. The text is the familiar "Ride on in majesty." As the older tune is generally used as a processional, this setting would make a strong offertory.

AOJE—Dr. Joseph W. Clokey—"Builders," 15p, e, Gray 50c, an Easter devotional pageant for children, no adults permissible except organist or leader. Children's choir and entire Sunday-school take part. All details of costuming, building, and singing are meticulously described by Dr. Clokey. Any and all Sunday-schools will enjoy this reverent service.

AE—W. Glen Darst—"Christ the Lord is risen today," C, 7p, m, Gray 20c. We wish Mr. Darst would sometimes make a change of structure. He has a fine melodic line and good harmonic sense but we can be sure of a unison first and last verse with the two middle verses vocally harmonized in some fashion. With his good taste, would he might become daring to experiment in other forms. He could do it well.

AE—Richard F. T. Gore—"The sun shall no more go down," C, 8p, m, J. Fischer & Bro. 25c. Mr. Gore has taken diverse texts, treating each differently, and has produced an unusual work. We cannot see why it is labeled for Easter; to us it suggests general use. Quite interesting.

A3L—E. A. Hovdesven—"Come With Me I am Love," C, 4p, e, sab, J. Fischer & Bro. 20c, a tender anthem on a beautiful personal text that will be used by many smaller choirs and also by some of the larger ones.

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AE—Douglas Major—"Peal Out ye Bells," D, 8p, m, Gray 20c, an anthem for Easter, not Christmas. Done in chorale style, the first verse is sung by the men in unison, followed by a dramatic series of "Christ is risen, Alleluia" phrases. The second verse is a chorale, the third in quiet imitative manner, each followed by the dramatic exclamations. A good Easter work.

*AE—ar. Don Malin—"This day has triumphed God's own Son," Bf, 8p, m, Birchard 20c. Don Malin has taken the old 16-century chorale and by clever and sympathetic arrangement has made a fine burst of praise for Easter. A few alleluia's are employed effectively. This composer knows why he adds them; so many writers use them ad-nauseam.

A5E—Dr. H. Alexander Matthews—"Come see the place," G, 12p, m, ssath, Gray 22c. Here is a rare instance where the reviewer does not have to qualify his statements. This is the best Easter anthem we have seen in years. The writer is an artist. The older he grows, the wiser and more sensitive he becomes. No striving for effect, no stridency to call attention to a strong text; all flows along gracefully, powerfully, and triumphally. We shall say no more than that your choir will rejoice in the singing of it and that the congregation will be eminently pleased to hear it.

AP—J. H. Ossewaarde—"Hosanna to the Son of David," G, 3p, m, Gray 16c, a striking setting of the introit for Palm Sunday; in free Gregorian style with stunning hosannas. For Evangelical churches it will make a rousing opening anthem.

A5E—Robert B. Reed—"My Lord is Risen," F, 5p, b, e, J. Fischer & Bro. 20c, an original descriptive text embracing both Good Friday and Easter, with music of the spiritual type. Baritone solo and hummed accompaniment followed by a dramatic Easter ending.

AME—J. Stanley Sheppard—"He is risen," D, 5p, m, Birchard 18c, a strong chorus based on a broad Easter text, done in hymn fashion, interspersed with unison alleluia's in

modal manner. It should prove effective.

AL—William J. Skeat—"Ye fair hills of Galilee," D, 5p, e, J. Fischer & Bro. 20c, a descriptive text of Jesus on the hills, done in quiet hymn-anthem style, yet full of hope and joy. Incidentally we often wonder who is responsible for the rash of hymn-anthems we are having. Everyone seems to be doing it. Are our choirs no longer capable of performing anything but this type?

AE—David H. Williams—"Come ye faithful raise the strain," Bf, 7p, e, Gray 20c, a hymn-anthem setting of the old Easter processional, set in the now familiar style of Mr. Williams; grateful and stirring.

AOG—David H. Williams—"On the Passion of Christ," 30p, e, Gray 75c, this cantata is profoundly reverent; dramatic in places, but never overdone. The story tells simply Christ's passion and death. Mr. Williams' epilogue is to us the most beautiful writing he has done to date. If you are tired of "The Crucifixion" or "Olivet to Calvary" use this worthy successor.

AG—S. Drummond Wolff—"Jesus grant me this I pray," Ef, 6p, m, Concordia 20c, a quietly moving hymn-anthem with unison passage for both women and men. The text is suitable for Lent and for communion service.

ORGAN-PIANO DUET

Dr. Leo Sowerby—Concert Piece for organ & piano or organ & orchestra, Gray \$3.00 for organ-piano edition, orchestral parts on rental, d, 60p, all one movement, though it can be broken into sections. The only way an adequate review of this could be written would be to hear it in performance; as Victor Borge would say, anybody here who can play it? Dr. Sowerby is just the man to write a thing like this, but how many organists are there who would be willing to use the orchestral colorings certainly implied and actually named in the score? Probability is that these colorful orchestral tones, so inviting to all cultivated ears, will be dis-

NEW ORGAN MUSIC

for Lent and Easter

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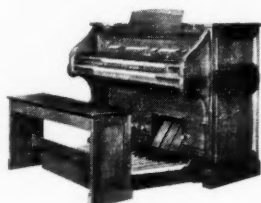
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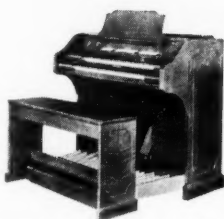
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carded in favor of that atrocity called Pure Organ Tone. Probably only in England will there be many opportunities to use a concert piece like this designed for organ and piano in concert, definitely never in church. Possibly the music departments of our universities might be willing to furnish some public performances; we hope so.

SPECIAL SUMMER COURSES

Facts about the intensive courses being offered this year for the organist who realizes the need for outside stimulation to restore the energies and enthusiasms he has been exhausting through the year.

Organists often unconsciously do crude things in public because of all too rare opportunities to hear other organists doing in public exactly what they themselves are doing. No man has all the graces or all the faults; everyone has some of each. In addition to the detailed instruction and example offered in the summer courses, there is the additional factor, often equally valuable, of out-of-class association with fellow organists. Here are the courses being offered in these pages for the current season; see the advertisements for details.

Deerwood Music Camp, both organ and choir work, Saranac Lake, N.Y., Aug. 24 to 31; in this issue.

Peabody Conservatory, organ, Baltimore, Md., June 27 to Aug. 6; in this issue.

School of Sacred Music, choral and organ work, oratorio, repertoire, history of style, private lessons in organ, theory, voice, New York, July 5 to Aug. 12; Feb. p. 55.

Wa-Li-Ro, especially for choir work, directed by Paul Allen Beymer, Christ Church, Shaker Heights 22, Ohio, June 27 to July 1; Feb. p. 60, and in this issue.

Westminster Choir College, masterclasses for organists, choirmasters, school-music supervisors, etc., with emphasis on choirs, Westminster Choir College, Princeton, N.J., July 11 to 31; Feb. p. 55, and in this issue.

Ernest White & Edward Linzel, church music in its

highest form, both organ and choir, for the best church use, private lessons and classes, Church of St. Mary the Virgin, New York City, June 13 to 24, and Aug. 15 to 26; Feb. p. 55, and in this issue.

NOT A MONEY-MAKING SCHEME

Actually these courses, regardless of the small fees required, are altruistic on the part of the institutions fostering them and even more so for the eminent organists and experts giving up a part of their summer vacations; their aim is not at all to make money for themselves but entirely to help the students make better music in their churches and derive therefrom a greater return in their own happiness. It's the same old story: an insatiable love for the organ and church music.

THEN—AND NOW

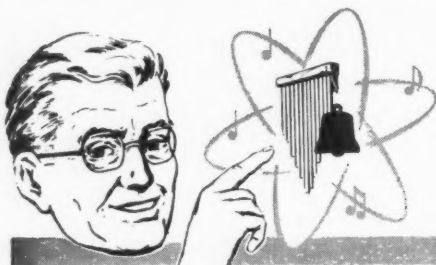
Another contribution by Jean Pasquet

The Audsley Memorial Library will get this 14x21 exceedingly fragile document that must be dated slightly before 1885 when Grover Cleveland became president; says Mr. Pasquet, "I found it in back of an old mantle I pulled off to decorate the diningroom; also a calendar of 1827."

It's a "supplement to Puck" and shows Cleveland and A. G. Thurman, a senator who was a candidate for the presidency three times and finally became vicepresident when Cleveland was elected president. Here's what Cleveland is shown on the document as having said—excellent thoughts for today and every day in America:

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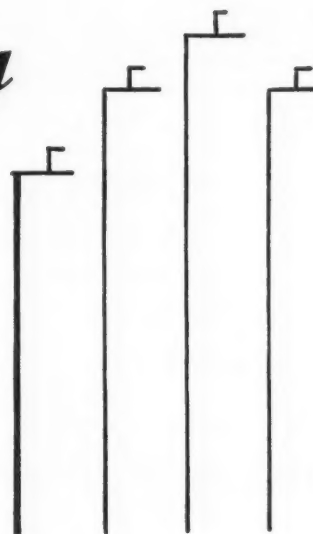
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

• MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

AH—Anthem for Hebrew temple.

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

8—Everything over 4-part.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascend.

C—Christmas.

E—Easter.

G—Good Friday.

L—Lent.

M—Mother's Day.

N—New Year.

P—Palm Sunday.

S—Special.

T—Thanksgiving.

After Title:

c. q. cq. qc—Chorus, quartet, chorus

(preferred) or quartet, quartet

(preferred) or chorus.

s.a.f.b.h.l.m.—Soprano, alto, tenor,

bass, high-voice, low-voice, medium-

voice solos (or duets etc. if hyphen-

ated.)

o.u.—Organ accompaniment, or un-

accompanied.

pu—Partly or perhaps unaccompanied.

e.d.m.v.—Easy, difficult, moderately,

very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs—A-flat, B-minor, C-sharp.

• INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail

photo.

p—Photo of case or auditorium.

s—Stoplist.

• INDEX OF PERSONALS

a—Article.

b—Biography.

c—Critique.

h—Honors.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*Photograph.

• PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher.

Instrumental music is listed with com-

poser's name first, vocal with title

first. T.A.O. assumes no responsibility

for spelling of unusual names.

Recitals: *Indicates recitalist gave

the builder credit on the printed

program; if used after the title of a

composition it indicates that a "solo-

list" preceded that work; if used at

the beginning of any line it marks

the beginning of another program.

Services: *Indicates morning serv-

ice; also notes a church whose min-

ister includes his organist's name

along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo.

b—Bass solo.

c—Chorus.

d—Duet.

h—Harp.

J—Junior choir.

m—Men's voices.

off—Offertoire.

o—Organ.

p—Piano.

Hyphenating denotes duets, etc.

q—Quartet.

r—Response.

s—Soprano.

t—Tenor.

u—Unaccompanied.

v—Violin.

w—Women's

voices.

3p.—3 pages, etc.

3-p.—3-part, etc.

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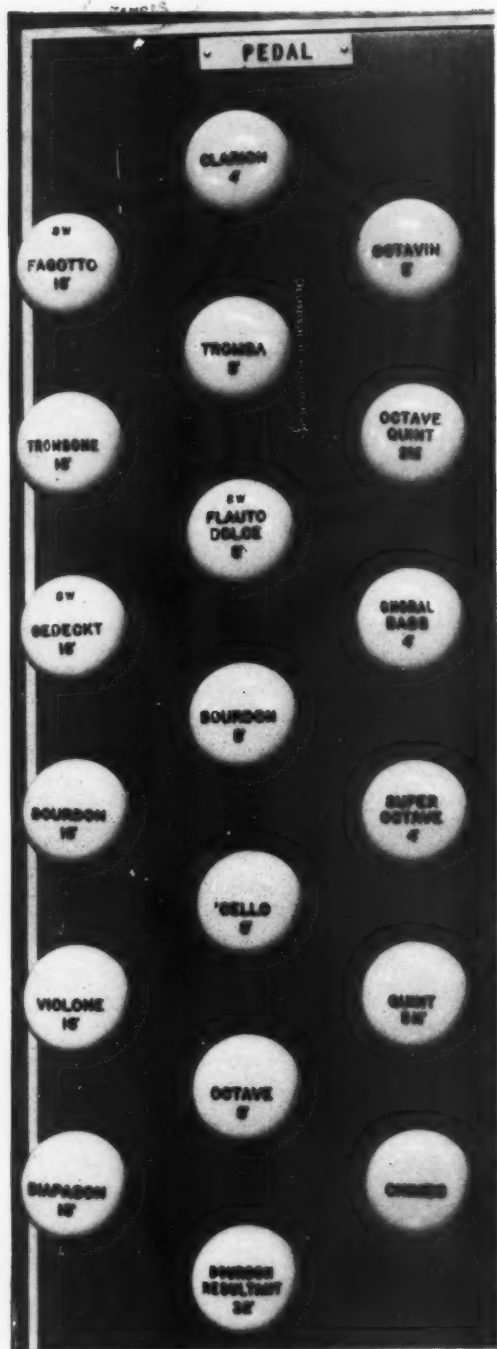
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REUTER PEDAL STOPS

arranged in the order George Lee Hamrick chose for the First Methodist, Atlanta, Ga.; try to juggle the stopknobs into a logical pattern and you're in trouble, but use stoptongues instead and a perfectly logical pattern can be arranged easily in straight rows. Presumably today all builders will use either stopknobs or stoptongues, as the buyer prefers.



THE AMERICAN ORGANIST, *March 1955*

Some Services in New York City

By the ROVING REPORTER

Who looks and listens critically for everybody's benefit

A SERVICE in Charles Dodsley Walker's Heavenly Rest, New York City, May 16, 1954, 11:00:

Handel, Con.14: Andante
"Benedictus es Domine," Hall
"Jesu dulcis memoria," Victoria
"How lovely," Brahms

Handel, Con.14: Allegro

The prelude was already being played when I arrived at 10:55; choir of 14 boys and 16 men came into the rear aisle and were ready for the processional hymn at 11:00. The congregation seemed to be murmuring the hymns though I couldn't hear any of them singing, so the ornamentation of the accompanying by Mr. Walker stood on its merits, which were high, and did no damage to the congregation. Amens were said after spoken prayers—much better than singing them then.

Sermon took 21 minutes and was partly devoted to a condemnation of the man hired by American citizens through their congress to expose traitors & spies in American government.

It took eight men, good & true, to carry the money up to the preacher. Choir went down the center aisle for the recessional. The division: 31 minutes 12 seconds for organized service materials in 18 items, 22 minutes 48 seconds for preacher-led liturgy, 21 minutes sermon. How do the salaries compare?

Heavenly Rest is one of the most distinctive church buildings of modern vintage in the City; on Fifth Avenue at 90th Street, 4-104 Austin installed 1928 when the Church was built. Anybody remember Dr. J. Christopher Marks? All oldtimers do, for he was a fraternally-minded man whom everybody liked. Heavenly Rest broke his heart when the new building was opened and he was consigned to the status of organist-emeritus.

Possibly the greatest evidence of Mr. Walker's true musicianship was the way he varied some of the hymn-accompaniments without overdoing it; that took artistry and imagination of a kind that can't be taught in schools or books. Undoubtedly part of it resulted from his several years in Paris where he lived a long time imbibing the spirit of church music through the enjoyment of it rather than listening to teachers telling him how to do it.

Mr. Walker and his Church are somewhat of an institution in the City, definitely an ornament to it. His console is in the arch over the heads of and behind his choristers on the right, himself facing toward the congregation and totally invisible; how he manages the dynamic balance between organ and choir is a bit of a mystery, for he certainly can't hear an organ that's housed in chambers over the ceiling of his console gallery. Don't worry about the date; it's correct.

This one was a Congregational church in one of New York City's five boroughs, Feb.13, 1955, 11:00

The first done by Charles Dodsley Walker in one of the City's classic churches on Fifth Avenue, the others by amateurs who didn't seem to know or care what the service was being done for anyway—and they ruined the work of an unusually good clergyman.

service. Sometimes an organist can do nothing to improve the message of a service, taken as a whole, but this time an amateur organist did two things to completely ruin it. It was non-liturgical, adult choir of ten women, seven men, all volunteer and all past their 30's—the best kind of material for a competent organist to work with. The preacher was perfect in everything he did, a master-workman, yet without allowing mere workmanship to come to the service. He was beginning a series of Whys, this one Why We Believe in God.

He was the epitome of competence. Everything was done easily. He didn't waste words. His voice was excellent. No mannerisms; no gestures until well into his sermon. He was talking to his people, eloquently, with a heart & mind full of knowledge of his subject, and a speaking-technic so well mastered that it was most impressive.

With the exception of the anthem—"My faith looks up to Thee," composer not identified but it sounded like the gay 90's—the music was strong, well done, entirely appropriate. A soprano sang Handel's "Come unto Him," and did it grandly. Complete competence, though not a well-trained voice.

The hymns were led with strong full-organ 8' command, minus all offensive modern squealing. One hymn he announced by playing merely the first phrase and the last. After the processional hymn came the "Doxology" and the organist did exactly what Mr. Maekelberghe has urged and these pages endorsed; he stopped completely after the hymn, gave maybe three seconds of silence, and instantly went fortissimo into the "Doxology" chord in another key and the whole choir & congregation were right there with him. That method is masterful, compared to attempts at improvisation and modulation.

The "Gloria Patri" after the Psalter was done the same way; fortissimo chord and right off the bat everybody was singing. "Our offering will be received at this time," was the honest simple direct way this preacher announced that money business; it was man-sized, strong, honest.

Organist improvised effectively enough till the money had been collected and the ushers had reached the back of the church; then the "Come unto Him" was sung. The organist failed here because he grew fidgety and thought there wasn't enough "interpretation" going on, so he used the organ badly. The effective way would have been to let the soloist set the color of the whole thing, the organist refraining from attempting to take a lead.

That anthem was impossible; it did not at all fit the mood



of reverence & decorum; it dragged the whole service back to the days of Schneckler, Buck, and Shelley. It obviously aimed to entertain the congregation—in a service that was otherwise entirely sincere, never entertaining.

The prelude failed too. It tried to entertain the assembling congregation with tunes and registrations, whereas it should have been harmonic, not rhythmic & tuneful, growing from an unobtrusive beginning up to a brilliant introduction to the service. As it was, nobody was ready for the serious service when it did begin.

The reason for these few but inexcusable organistic failings was merely that the organist was thinking about his prelude, his anthem, his quasi-solo contributions, whereas he should have been thinking only of the service as a message in which he had a part. He was merely doing things, wasn't a part of anything.

Back to this same Congregational church Feb. 20, 1955, because the clergyman had done his job so expertly the Sunday before. This time a lady was substituting for the organist; before things went very far we were hoping fervently she was not a T.A.O. subscriber. It was a relief to find she was not. We'd consider T.A.O.'s work a dismal failure if our readers committed the crimes this lady did. She had good music for her prelude but fumbled it unmercifully, and fell into the swellshoe trap by meaninglessly opening & shutting the chambers with no excuse for any of it other than nervousness; as a profession, the organ world is guilty of never listening to effects but blundering into defects because the music is not adequately mastered in the first place, often in notes as in this case, often enough too in message. This lady couldn't see any message in her music, so she was thinking about the wrong things all the way through. She didn't know the function of the prelude was to begin with the quietly meditating congregation and build up their moods & emotions so that when the processional hymn was sung it would arouse enthusiasm. Possibly the only times we don't want enthusiasm to begin a service is on Good Friday and at funerals.

The mark of an amateur woman organist is the overuse of flutes to the neglect of strings; imagine what an orchestra would sound like if it had as many flutes as it has strings and as few strings as it has flutes? That's what our charming ladies will likely do all the time—all save our Miss Soosie who has music in her heart; she knows better because she thinks of the music, never of herself.

The accompaniments to the anthems and its vocal solos were much too loud and mostly flutes, even going to the ridiculous extreme of adding 4' flutes. Sometimes the voice could barely be heard. A baritone had a good solo, the first part brilliant & strong, the second prayerful; the organist ignored this and drowned him the whole way through. Some of the responses were all organ, the voices impossible to hear.

In one place the organ was to furnish a pianissimo background for the minister's final benediction; we got a forte background on flutes—the worst possible registrational crime

COUPLERS BY REUTER

done for George Lee Hamrick in the First Methodist, Atlanta, Ga., putting the crescendo-couplers at the end of the line, grouping the two-section couplers in standard T.A.O. order—16-8-4, one-sections given in stopknob form and located with the respective stops. Freedom of choice is still superior to all the laws ever made by one set of men to bind others.

in the book.

Why all these blunders by just one organist in just one service? The good lady brought neither her heart nor her brain with her to the service, only her fingers.

Console Arrangements

By GEORGE LEE HAMRICK

A professional organist in Atlanta on the Reuter staff

EVERY reader knows T.A.O.'s penchant for stoptongues as opposed to door-knobs. I have no brief for one over the other; both have advantages and disadvantages. With stopknobs I seem to do more registration by hand than with the other, but anyone with prejudice will admit the stoptongue is the more practical, with more in its favor than otherwise.

In 1928 I had a 4-80 with Echo built to my requirements for the First Baptist, Atlanta, in which I used stopknobs. In it I brought down the tutti combons from over the top manual and distributed them in groups under each of the three lower manuals, to the left of the manual combons and separated from them by the manual-to-pedal reversibles. This was the arrangement later adopted by the Guild when it tried to standardize console details.

The grouping of stops as suggested by the Guild at that time was detailed in some degree but is more applicable to stoptongue consoles than stopknob. In that organ I grouped the Pedal stops so certain combinations often in use could be drawn with but one movement of the hand and in the quickest possible time.

I believed the 16' stops were rarely used alone, being generally reinforced with 8' and higher pitches; accordingly the 16's were located in the outmost vertical row, and as far as possible similar 8' stops were placed in the second row, the 16' & 8' of similar tone being opposite each other. Thus the 16 & 8 Bourdons, 16 & 8 Diapasons, and 16 & 8 strings (Violone and Cello) could be most easily drawn or retired together. With the 16's in the usual position at the bottom and the 8's higher up, two movements of the hand are required, taking more time.

In practice this proved to be good and not one of the many transcontinental touring artists who played the organ over many years offered any criticism of it; on the contrary, many expressed approval.

When the new Reuter for the First Methodist, Atlanta, was under consideration, the organist Annie Mae Norton agreed with me that we should follow this idea rather than

adhere to any announced Guild standard. As we had three vertical rows of Pedal stops we were able not only to group similar 16's and 8's together but most of the 4's as well.

Organists are notoriously opposed to change; they seem to love getting into a rut and staying there. When one is accustomed to the usual arrangement of the Pedal stops he may find this change strange at first, but when once he evaluates the change, the many advantages become apparent—because it is logical.

We also made one other change from the normal, in the crescendo-couplers. Some organs have been equipped with a series of switches making it possible to operate any set of shutters from any of the shoes. That was expensive, and required more space than is sometimes available in some consoles. Experience too showed it was not used to any great extent.

On the other hand, a coupler throwing all shutters to one shoe has had wide uses. In large organs with many tone-openings, this device puts a lot of mechanism to work and forces the organist to have all the divisions crescendoing or diminuendoing when perhaps only two are wanted at the moment. With this idea in mind, the new Reuter has three crescendo-couplers, each with a separate switch, so that the various divisions may be made expressive through the Swell shoe as required—Antiphonal shutters to Swell shoe, Great & Choir shutters to Swell shoe, Solo shutters to Swell shoe. A flip of the finger and all three rocking-tablets can be put on or off and we have the effect of the coupler attaching all shutters to the Swell shoe. Here we have made these three tablets operable from all the tutti combons, though they can be made independent of the combons if the organist prefers it.

These details are discussed not to claim something new & great but merely to arouse interest in the proper control of the pipework in our organs, and to give others some possible ideas for their own consideration. In actual practice, these things have proved their worth in the new Reuter.

Nothing remains static in this day & age and anything that can aid the organist in his work is worthy of serious examination.

Jeanne Demessieux Recital

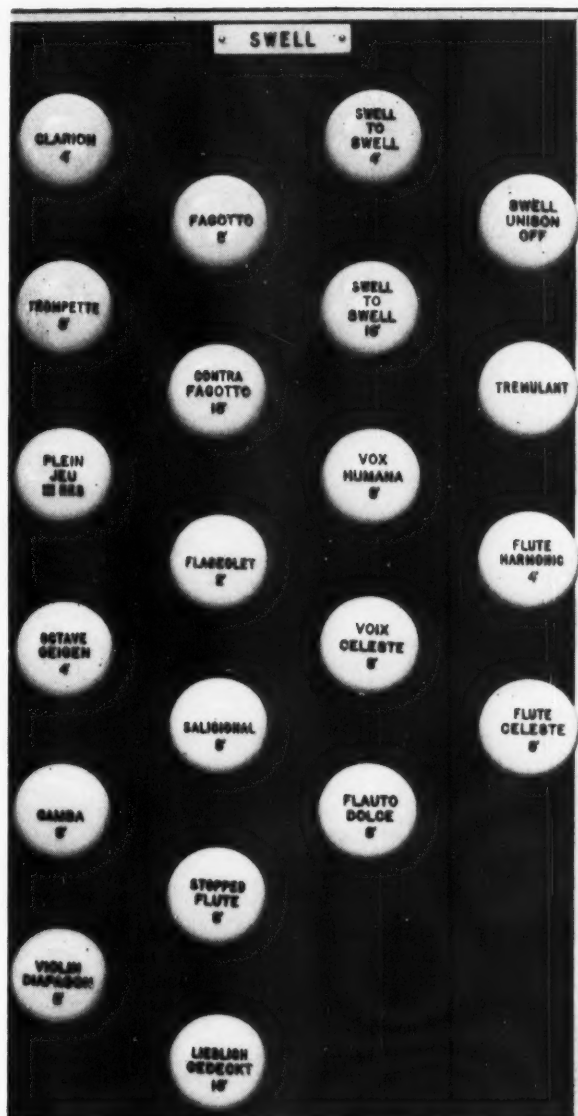
Central Presbyterian, New York, Feb. 7, 1955

A concert organist is much like a host entertaining his friends; in both cases the first aim, outside an educational or penal institution, should be to give the friends, first a personal welcome, second something they'll enjoy. Miss Demessieux, presumably one of the great contemporary French organists, bowed courteously enough when she first appeared before her friends who were spending an hour—or two or three or four—to hear her and enjoy the musical feast she would presumably offer; but when she returned to the room after a ten-minute intermission she didn't even give a nod to those friends.

Since the music we organists choose to play is anything but friendly or cheerful or heart-warming, we should be all the more careful to make our personal attitude atone for the coldness of our music. The program:

Bach, Fantasia & Fugue Gm
Blessed Jesus We are Here
Buxtehude, Fugue C
Handel's Concerto 10
Schumann, Canon Bm
Franck, Redemption (Interlude Symphonique)
Vierne, Son. 2: Scherzo
Demessieux, Paix
Messiaen, Dieux Parmi Nous

Miss Demessieux is here for a second concert tour under Colbert-LaBerge Management; Central's church and Moller organ were again used by courtesy of Hugh Giles and his



REUTER SWELL STOPS

as located to Mr. Hamrick's preferences, and here again you can try your hand at a logical arrangement and see what happens to you. Often the reason for placing one-section couplers entirely away from the others is to bring them more easily under control of the organist's fingers in registration, or the builder's mechanisms in combons. Freedom; there's nothing like it.

clergyman Dr. Theodore Cuyler Speers. I do not definitely know, but I believe that Bach choralprelude is on Liebster Jesu in its original German, officially translated into T.A.O.'s Dearest Jesus We Are Here. Since the German was given an English translation for an English-speaking audience, the Demessieux and Messiaen French pieces should also have been.

The first half of the program was played on hard & loud Diapason & mixture combinations; even the Blessed Jesus was done that way, devoid of any touch of tenderness; also the middle Handel Concerto movement—though in spite of its hardness & loudness it still had something of happiness in it, which much of Handel's organ music has. Recital began 12 minutes late.

The first enjoyable music was Schumann's, the righthand part played delightfully on strings, the answering lefthand on a loud flute for reasons I couldn't understand; the con-

ATLANTA, GA.

First Methodist

Reuter Organ Co.

Roosevelt pipes marked*

Data by George Lee Hamrick

First used Jan. 23, 1955

V-45. R-50. S-75. B-25. P-3308.

PEDAL: V-6. R-6. S-21.

32 (Bourdon)

16 Diapason 32w*

Bourdon 56w*

(Gedeckt-S)

Violone 44m*

8 Octave 56m

(Bourdon)

(Gedeckt-S)

(Violone)

5 1/3 Quint 44m

4 (Octave)

(Bourdon)

2 2/3 (Quint)

2 (Octave)

16 Trombone 56r

(Fagotto-S)

8 (Trombone)

4 (Trombone)

— (Chimes-L)

32' Bourdon effect is obtained by
quinting the bottom 16' octave.**ANTIPHONAL:**

16 (Flauto Dolce-D)

8 (Flauto Dolce-D)

GREAT 4": V-5. R-8. S-9.

8 Diapason 61m*

(Melodia-C)

(Gemshorn-C)

4 Octave 61m

(Rohrfloete-C)

2 2/3 Twelfth 61m

2 Fifteenth 61m*

IV Fourniture 244m

— (Chimes-L)

SWELL 4": V-15. R-17. S-17.

16 Gedeckt 85wm

8 Violin Diapason 73m*

Stopped Flute 73w*

(Gedeckt)

Flute Celeste tc 61m

Salicional 73m

Voix Celeste 73m

Gamba 73m*

4 Geigenoctav 73m

Flute h 73m*

2 Flageolet 61m*

III Plein-Jeu 183m

16 Fagotto 85r

8 Trompette 73r

(Fagotto)

Vox Humana 61r

4 Clarion h 73r

Tremulant

Reeds on 5" wind.

CHOIR 4": V-9. R-9. S-12.

8 Melodia 73w

Gemshorn 73m

Dulciana 73m*

Unda Maris tc 61m

4 Rohrfloete 73m

Fugara 61m

2 2/3 Nasard 61m

2 (Rohrfloete)

1 3/5 Tierce 61m

8 Clarinet 73r

— Harp 49b

(Chimes-L)

Tremulant

SOLO 5": V-6. R-6. S-7.

8 Grossfloete 73w*

Violoncello 73m

V. Celeste tc 61m

4 Claribel Flute 73w

8 Trumpet h 73r

English Horn 73r

— Chimes 25

Tremulant

ANTIPHONAL pf: V-4. R-4. S-9.

16 Flauto Dolce 97

8 Diapason 73

(Flauto Dolce)

Flute Celeste 61

4 (Diapason)

(Flauto Dolce)

2 2/3 (Flauto Dolce)

2 (Flauto Dolce)

8 Fluegelhorn 73

Tremulant

The pipework is guessed in the absence of the necessary figures in the data at hand; interest here is how much organ the church wants, not how much money it still must raise.

COUPLERS 32:

Ped.: G-8-4. S-8-4. C-8-4. L-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

L-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4. L-16-8-4.

Nothing is said as to how the Antiphonal is played, but we guess it is as a part of the Solo manual and carries through with the Solo couplers to other manuals and to Pedal. A notation says "Ant: By all 'to Solo' couplers," but there are no couplers listed to Solo, only to other manuals and Pedal. Organbuilders and designers are interested in planning and building; these pages are interested only in listing details completely and exactly.

Crescendos 5: GC. S. L. D. Register.

L means Solo, D mean Antiphonal.

Combons 38: P-6. G-6. S-6. C-6. D-6.

Tutti-8.

Ensembles 1: Full-Organ.

Reversibles 4: G-P. S-P. C-P. LD-P.

Cancels 1: Tutti.

Blower: 10 h.p. Orgoblo.

Harp: Maas-Rowe.

Action-Current is presumably by Orgelectra, since the best in other equipment is specified.

trast was too violent. I think organists are tired of music, and in Central Presbyterian they are fooled dynamically because no artist could conceivably want so much music as loud as it hits the audience. There is no beauty in loudness.

Franck was interesting enough, but it was not the same Franck who wrote that Symphony; we like it as one of the world's finest music creations—we have two different recordings of it. Vienne also was real concert material, beautifully done but on the loud side.

Miss Demessieux' own Peace is lovely music and has great possibilities. I've heard all the Messiaen I can take, unless with the player's guarantee that Diapasons, mixtures, and loudness will not mark more than 5% of it. The same applies to improvisations: the themes are never fit for use, no organist can improvise pleasurably in front of an audience. So while Messiaen and the improvisation were going on in the Church, I was walking down Park Avenue with the soothing sedative of a mild cigar.

Naturally I do not know, but I believe Miss Demessieux must be one of the very finest of French organists; now if she would make her music sound as charming and delightful as she herself certainly is, you couldn't ask for anything finer. She has everything in the world she needs excepting enough conceit to break away from the binding traditions of the organ world and constitute herself instead a hostess offering her friends the choicest bits of enjoyment possible to put together in a musical feast.—T.S.B.

Phonograph Recordings

For T.A.O. REVIEWS

Disks, like music and books, are reviewed here only when copies have been received for that purpose

AEOLIAN-SKINNER ORGAN CO.

The King of Instruments, Vol. 3

Robert Owen, Christ Church, Bronxville, N.Y.

12" l.p., 3-54 Aeolian-Skinner, record made

and sold by Aeolian-Skinner, Boston, Mass.; the program:

Walther, Meinen Jesum Lass' Ich Nicht

Bach, Nun Komn der Heiden Heiland

Handel's Concerto 2, Bf

Bach, Nun Freut Euch Lieben Christen G'Mein

Vienne, Westminster Carillon

Daquin, Noel Grand-Jeu et Duo

Messiaen, Ascension Suite: Mvt. 4

No organist need ever feel isolated from the benefits accruing to those living in the larger cities, for by means of recordings, now excellently made, the playing of the finest organists, the sounds of the greatest organs, and the music of all types of composers—all can be as perfectly heard in the remotest hamlet as in New York, London, or Paris.

But hearing should include thinking and selecting; it should never include accepting. The supreme court of the nation has what we all accept as some of the wisest judges

in our whole land, yet their decisions are rarely unanimous; often they stand as close as 5 to 4. In the world of art we are not sufficiently divided, not sufficiently independent, not sufficiently individualistic.

Of what earthly value is one man's opinion on this or any other expertly-made recordings? The beauty of the modern disk-player is its capacity to be made to play fortissimo or pianissimo, to strengthen the high notes or the low (if we want to fool ourselves enough to believe the manufacturers' claims); but regardless of these factors, how can any organist claim the status of a professional if he is financially or artistically so impoverished that he can't take advantage of the recordings being poured out today in greater volume than ever before?

A few passing thoughts: If we want to make friends for the organ outside the ranks of the profession, we can do it so easily by making our music taste better. For example, a dull flute takes on new life when the Tremulant is added, and so in many instances does a hard French reed. Actually the Vox & Trem have won more friends for the organ than all the classic music ever perpetrated.

The first side plays 25 minutes, most of it aiming at brightness & brilliance rather than smoothness & comfort; the second 20 minutes. The Reviewer's favorite is by all odds the Messiaen—because the mustard that flavored almost all the other pieces was not applied here and we had a refreshing richness marvelously satisfying. Brightness is somewhat like vinegar; on a very few foods it's grand, but applied to all foods it would be an error in judgment. Today's organ world is making that error.

Anyway here you have the oldest and the newest music, all played on one of the newest organs by that master of the much-desired clarified-ensemble organ, G. Donald Harrison. If it isn't worth \$5.00 to you to know what's in such a disk, better get out of the organ world.

E. POWER BIGGS

The Art of the Organ

Columbia Masterworks, SL-219, two 12" l.p. disks

Probably nobody but Mr. Biggs could have devised this unprecedented job, completed it, and had it produced by a major recording company. It represents tape-recordings made by Mr. Biggs on historic organs, all the way from Weingarten Monastery to the Royal Festival Hall, London. Mr. & Mrs. Biggs made "a three-months tour of ten countries," Mr. Biggs playing recitals everywhere, and making recordings of his playing on the organs, old and new, that seemed to suit his purpose best.

And the music he played was often composed by organists who played the organs on which he recorded it. For the record, here is the complete program in the order as presented on the two disks.

Purcell, Fanfare C
Sweelinck, Toccata Am
Mein Junges Leben Hat ein End
Balletto del Granduca
Unter der Linden Gruene
Toccata Dm
Pachelbel, Was Gott Tut Das ist Wohlgetan
Vom Himmel Hoch
Toccata C
Toccata Em
Wie Schoen Leuchtet der Morgenstern
Buxtehude, Prelude F
Fugue F
Prelude-Fugue-Chaconne C
Auf Meinen Lieben Gott
Prelude & Fugue F
Prelude & Fugue Gm
Erschienen Ist der Herrliche Tag
Fugue C
Chaconne Dm



MARILYN MASON

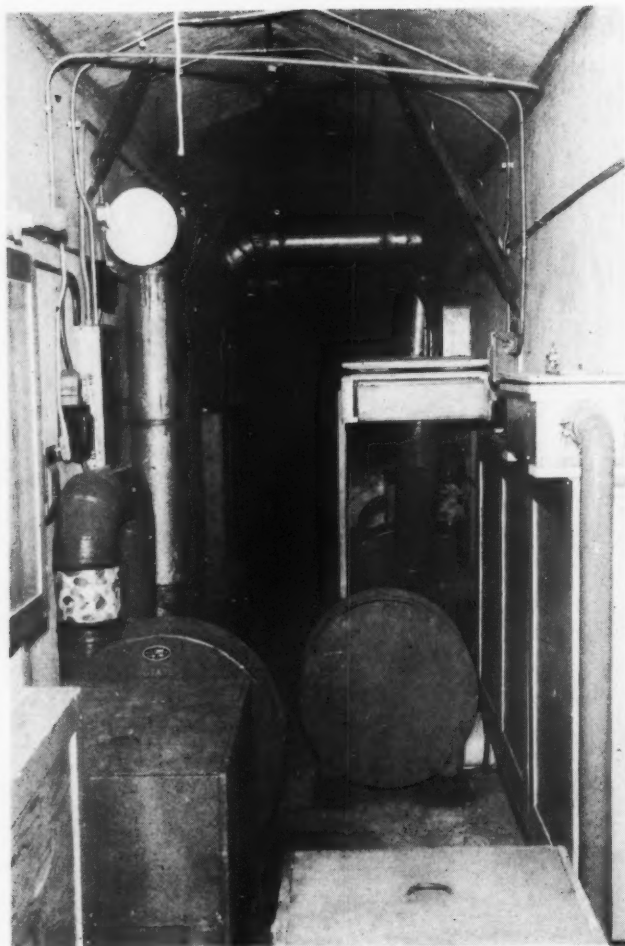
concert artist under Colbert-LaBerge management, at a recording session in St. Paul's Chapel, Columbia University, when she recorded among other things a new organ work, *Quiet Design*, written for her by Normand Lockwood, on the left; on the right is Thor Johnson. Mr. Lockwood's *Concerto for Organ and Brasses* was also recorded, with members of the New York Philharmonic.

Bach, Toccata Dm

On the back of the box containing the two disks are the abbreviated stoplists of 19 organs representing the period, the instruments used, and, in some cases, the composers represented. And in addition is a 16-page booklet, 12x12, with 42 illustrations and much interesting comment on the tour, the organs, and many pertinent factors.

The voices in an organ are much like the foods on a Waldorf menu; just as each diner selects the dishes he likes and rejects the others, so also an organist selects the voices he likes and rejects the others. And in the case of an established artist like Mr. Biggs, no one in his right mind would expect him to discard the habits & tastes upon which he built his fame and turn to something entirely new. He doesn't change here. It's the same man with the same technic and the same tastes and art. The one big thing that changes is the organs he uses.

However his style of approach has not changed and it



THINGS YOU DON'T SEE

but without them you'd have no organ music; they're the blowers, wind-conveyors, wind-regulators, electric circuits, and all that stuff rarely photographed, in the Wicks organ in Martin Luther College, New Ulm, Minn. Without pipes it's not an organ; without these impedimenta it won't make music.

might be suggested, since the field covered is so wide and historical, that he make a companion set of recordings, mixing the ensembles and solo tones of the organs with his own comments to tell the reader just what is being heard. Say the full Great of this organ, or the full Swell of another, or the 32' Pedal Contrabass of the Weingarten organ, or the 2' Waldfloete of the Copenhagen State Radio organ.

Anyway here is a completed project on a par with the complete-Bach recordings made by Mr. Biggs. Wouldn't it be grand if the marked score of one of these ancient composers could be available, and also the specific unchanged organ for which it was marked by its composer, so that Mr. Biggs could go back and make a recording of exactly that without change of any kind anywhere along the line? If such were possible it would be of immense historical value even if of insignificant artistic worth; after all, many people in the organ world have wondered just exactly how some of these old things sounded on these old organs as played by their own composers.

That of course, would be dangerous because there are already too many immature organists in the world basing their actions on such extraneous and meaningless factors instead of on the one great priceless ingredient: how lovely is the result to human ears & hearts?

CREEPING PARALYSIS

"Socialism is like polio; you do not know when you catch the disease; by the time the diagnosis is made it is too late to avoid it."—Daniel E. Casey.

READERS GIVE THEIR IDEAS

Neither platitudes nor traditions — but live ideas culled from the mailbag for the benefit of the whole organ world

NEW YORK VERSUS TEXAS

"We in the newer reaches of the land are wondering just what all is going on back in the more (or less!) staid fountainheads of culture and manners—particularly in regards to the Wanamaker Organ. Now if there is any funny business connected with the future of the Philadelphia instrument, we do hope warning is given in time to preserve a National Monument.

"Parish news: Members of our little flock recently completed a near 6' Christus Rex for the High Altar — sculpture and all done in the Parish House. (First things first.) Now we are hard at work adding a 3r Great to our 4v Wicks. It is to grace the nave wall unenclosed. Slow work with lay help, but we are growing in organ interest and information. All we need now is more patience and money." —Father A. Blanchard Boyer, St. Paul's Parish, Greenville, Tex. (Thank heaven for Texas.)

THE FARNAM RECORDING

"I heard Farnam play Bach's O God Thou Merciful on the then new Casavant in Emmanuel Church, Boston, and it was immensely satisfying to me to be able to recapture from the recording my original impression, an impression marked at that time and frequently recalled over the years—so reposeful in parts, so stimulating in others. Such clarity and rhythmic drive throughout. The spirit of his playing of that piece is to me so obvious in this disk, whether or not the original registration on the now nonexistent Austin is duplicated.

"From my recollection of the Boston performances, I should say the normal 8' and 4' registration predominated, but with colorful contrasts in the livelier sections. Congratulations to the Austins of Hartford (no relatives of mine that I know of) for their enterprise in making it possible to recapture the spirit of the Farnam performance of this number as his Boston audience once heard it."—Henry R. Austin, Boston, Mass., to whom thanks.

IT WENT UP 125%

"T.A.O.'s many reports on the low salaries of organists gave me the gumption to ask for what I wanted, upon being offered a position in another church at higher salary. I reported to my priest and said I'd want 100% increase or I would have to go to the other Episcopal church. He was actually shocked that I ever entertained the thought of leaving over such a small thing as a low salary. He took it up with the vestry and the following Wednesday, believe it or not, they unanimously voted not for my 100% increase but 125% and told me I should come to them for any support I ever needed in regard to the church's music. This was almost unbelievable. It sure makes me feel wonderful." (An organist in a midwestern state who will now give his church even more than he's been giving during his seven years with them.)

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—*American Organist*

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—*Chicago Tribune*

DALLAS Nita Akin is a vital performer and transmits excitement to her listeners.
—*Morning News*

MEMPHIS Nita Akin gave a brilliant recital at the Auditorium, exploiting to the fullest the capacities of the instrument.
—*Commercial Appeal*

GALVESTON Magnificent in the fullest extent—wonderfully inspired.
—*Tribune*

FORT WORTH Brilliant technical display. She won her audience not only by the merits of her performance, but by the fortunate amalgamation of dignity and vivid personality.

AMARILLO An evening of beautiful organ music—a rare exhibit of organ mastery.
—*Globe-Times*

SAN DIEGO Powerful and dramatic performance.
—*Union*

PARIS (France) A remarkable virtuoso—superb musical spirit.
—*La Semaine à Paris*

A brilliant virtuoso—magisterial execution.
—*Les Amis de l'Orgue*

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EDITORIAL COMMENTS —

Which you are requested to skip if you don't want other men to say honestly what they think

Fact — or Fancy?

WHAT do you know? Probably very little. If you set up an opinion of your own and say that's the truth for all men, you know virtually nothing. It always amuses more than annoys an experienced public speaker or writer to have others challenge his statements as entirely wrong. Thus it's the habit of T.A.O. to publish what seems to be the honest thinking of competent people, and refuse space to those who want to say it isn't so at all.

This does not exclude a presentation of a contrary viewpoint; it merely means that Dr. Pedalthumper is never allowed to say what Miss Soosie has said in these pages is all wrong. We can't waste space that way.

Everybody by this time knows there are those who like only the music of Bach and his predecessors, just as everybody knows how Stokowski orchestrates Bach organ numbers for the Philadelphia Symphony.

Differences in taste, wild differences. They're exceedingly healthy, in most affairs. But here's a violent difference among seven men on a legal question. No room for taste about that, it's the law. And, we all think, perfectly clear. But four supreme-court judges said yes, three said no; a four-to-three split among technical experts on a purely technical subject.

This I never thought would happen in New York City; it's from a newspaper 5x5 advertisement of a church service:

"Music from bottles, sleigh-bells, cow-bells, concert-glasses, accordion, guitar, chimes, trombone, and marimba." Is that religion?

This I was sure would happen: Dr. Henry Mottet is the name of the beloved rector in the Church of the Holy Communion, New York, who made Lynnwood Farnam's recitals there possible. Many have reported, but the fullest details came from Mr. Alfred Greenfield. It was Dr. Mottet and Mr. Farnam who performed Mr. Greenfield's wedding, and exactly two years later Mr. Farnam played the very same program for the Greenfields and Dr. Mottet was there.

Incidentally Mr. Greenfield told me he does not remember Mr. Farnam's ever using the kind of registration used when Mr. Watters was helping Austin transfer the Farnam roll to phonograph disk. But Mr. Greenfield agrees with T.A.O.'s verdict that the disk is priceless because it portrays that peculiarly perfected Farnam technic. As we remember Mr. Farnam's registrations, they were always rich, colorful, based on 8' pitch, warm & appealing to human hearts—not bizarre, cold, hard. Mr. Greenfield remembers them the same way. Mr. Farnam lived two years with Mr. & Mrs. Greenfield.

"Slane" too comes in for our readers' gratefully-received attention, though by that time I had already found the tune twice in the Episcopal hymnal, two different versions, 122 and 363. Both call it a "traditional Irish melody." Mr. Goldsworthy repeats that he never heard it and I'm positive I never did either, and don't want to.

"Although the dignity of your magazine has been shattered for as long as I have known it by the excessive bigotry of your editorials, I do feel that you try to maintain certain standards in the arts of organplaying and organbuilding." Since there's nothing more dignified than a cow, I've hated Dignity ever since I began this work in 1918 with more organists trying to be dignified than artistic or honest or competent. Times have changed. Dignity today is not the first aim of the real organists; they center on competence, honesty, artistry—in that order.

Ever hear a politician say anything definite when campaigning for office? He beats all about the bush so nobody can ever say he said this or that or the other thing; his aim is to make friends, influence people, and get their money. T.A.O. has no such aim. It wants only to make people think for themselves, influence themselves, hear themselves as others hear them. So it says things positively, never apologetically or ambiguously.

Regardless of all the church has done through its centuries of preaching, I still believe there is a God somewhere and that man was created in His image—and should act like it. But man has murdered and destroyed and generally played the part of a complete fool, so I'm not much surprised to see drought hitting our fair land and destroying our crops—for that's exactly what we ourselves did when F. Roosevelt told us we could make more money for ourselves if we destroyed our crops and our flocks, a noble idea Mr. Eisenhower is even yet following. Very well; if we as a nation do not want to produce food for ourselves and to sell to others, why shouldn't the Almighty lend a helping hand and make it impossible to raise crops?

If we ourselves have followed our Alexanders and Caesars and Hohenzollerns and Hitlers and Roosevelts and Trumans into bloody, mass-murders of other peoples, why shouldn't we get a mighty sock or two from the Creator of the world? And if we are idiots enough to let our Eisenhower involve us in mass-murders in Indochina or Korea or anywhere else under the sun, what better treatment do we deserve under the hand of Almighty God than some enormous slaps in the face? Must we as a nation be complete fools? Will we never learn to mind our own business and let other nations do likewise? We have, most of us, finally learned not to hand our dimes & quarters to beggars in our streets—because we've learned that it's easier to beg than to work, easier to steal than to earn. So we save our sympathies for those who deserve help.

And certainly Europe and Asia and China and India and all the rest of them deserve not a penny.—T.S.B.

HOW TO BE AN ARTIST

"Never took a lesson in my life. I hunt down the juiciest woolens and stash them away. Then I design, I needle, I fit, and out comes a flawlessly tailored you. All it takes is a lot of hard work and a lot of talent."—Mervin S. Levine, in an advertisement in the New York Times.

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EVENTS FORECAST

Items for this column should be mailed as soon as all essential facts are available.

Berea, Ohio, 23rd annual Bach festival, Baldwin-Wallace Conservatory, May 27 to 29, dedication of the Austin now extensively rebuilt, the usual elaborate programs as instituted by Dr. Riemenschneider years ago, covering all Bach—orchestral, organ, ensemble, choral, etc. Paid admissions.

Bethlehem, Pa., Bethlehem Bach Festival, Ifor Jones directing, Vernon de Tar organist, May 27 & 28, "B-Minor Mass," "Christmas Oratorio." Paid admissions.

Chicago, Ill., 26th annual Chicagoland Music Festival, Soldiers' Field, Aug. 20:

Required Selections

Tchaikovsky-Stokowski, Cherubim
m. Plank, When good men sing
w. Bartok, Wooing of a Girl
Steele-ar.Ades, America Our Heritage
Handel, Hallelujah

Suggested Numbers

Brahms-ar.Tkach, Three Love Waltzes
ar.Kozinski, Wonder Wonder
Whitcomb, No one's awake not even you
m. Porter-Warnick, You're the top
m. G.Shaw, Hey robin jolly robin
m. ar.Mannev, Hark the vesper hymn
w. Andrews, My heart is a silent violin
w. Robertson, Little Boy Blue
w. Elliott, Three little maids

New York City, Charles Dodsley Walker, Church of Heavenly Rest, May 15, Haydn's "Nelson Mass." So great is Mr. Walker's fame that he was able to have as his soloists Eleanor Steber and John Brownlee.

Tour of Europe, July 4 to 28, Organ Institute, Andover, Mass., to visit many of the old organs that have been currently adopted by one school of thought as the ideal for even our own day and which even the best-informed consider as having tone qualities sacrificed the world over when adequate mechanical means of wind-supply enabled designers to use all the 8' voices they needed for pleasant-sounding organ music. If you're really serious in your intentions, it will be worth the \$965.00 cost, to hear these organs for yourself—and either have your eyes opened or your prejudices confirmed.

DETAILS MISSING

Items submitted for publication here are all too often rejected because the senders failed to give all the essential details; T.A.O. office no longer dare take time to write for details the senders should have given but did not.

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MARILYN MASON

Activities of the current season

Miss Mason, concert artist under Colbert-LaBerge management, is on the University of Michigan faculty as assistant professor of music. This record of activities begins Sept. 8, 1954, goes to April 18, 1955. Remington Records recently issued LP R-199-173 containing her playing of Normand Lockwood's Concerto for Organ and Brasses, made on the 4-70 Aeolian-Skinner in St. Paul's Chapel, Columbia University, and an organ solo, Quiet Design, by Mr. Lockwood, dedicated to her. Parts for the four trumpets & trombones, as also the organ score, are available from Associated Press at \$4.50.

Future recitals already scheduled are April 12 in Pittsburgh, Pa., and April 18 in Shreveport, La.

Past recitals were played in, chronologically Lancaster Pa., Detroit Mich., University of Nebraska, Cincinnati College of Music, Wilkes-Barre Pa., Hamilton Ontario, New London Conn., Baltimore Md., Carleton College, Rock Island Ill., Birmingham Mich., Columbia University.

She gave lectures in Oberlin College, University of Colorado, St. John's Episcopal Church (city not named), and a lecture-recital in Battle Creek Mich. She was harpsichord soloist with the Detroit Symphony, gave a harpsichord recital in the University of Michigan (which was televised), was organist for Bach's "St. Matthew" in the University of Michigan and in a concert in the University of Colorado.

Here's Miss Mason's program in Carleton College, Feb. 24:

Handel, Con. 5; Presto
Kerll, Capriccio Cucu
Bach, Prelude & Fugue D
Alain, Three Dances:
Joys; Mourning; Struggle.
S. Wright, Two Hymn Preludes
Bingham, Roulade
Langlais, Epilogue
Mulet, Tu es Petrus

The Langlais is "for pedals alone, in the form of an introduction, 4-voice fugue, and coda in fantasy style." In the March 1 program, University of Colorado, Lockwood's Concerto for Organ & Brass (11 trumpets and trombones) was played instead of Alain and Wright.

DR. NITA AKIN

Opens her rebuilt and enlarged organ

Here's the first recital on the 4m 86-rank Aeolian-Skinner in the First Methodist, Wichita Falls, Tex., played by Dr. Akin, concert organist under Colbert-LaBerge management, Feb. 20:

Marcello, Psalm 19
Edmundson, Fairest Lord Jesus
Bach, Come Sweet Death

In There is Gladness
Dupre, I Am Black but Comely
Franck, Chorale Am
Van Hulse, Joyeaux Noel
Weinberger, Abide With Us
Reubke, Sonata excerpts

The Church lists its staff all together on the front page of the printed calendar—Dr. Freeman minister, Dr. Porter minister of education, Mr. Blackburn minister of visitation, Robert E. Scoggin, Mus.Bac., B.D., minister of music, Dr. Akin, organist.

Dr. Akin preludes both morning and evening services with 15 minutes of music, the titles not listed on the calendar; here's the list of choirs Mr. Scoggin directs (enough to break a concert organist's back): Chapel, Epworth, Caroler, Chancel, Bethlehem, Trinity, Cherub.

The anthems of the 12 services from Jan. 23 to Feb. 27:

Martin, The King of love
ar.Norden, Salvation is created
ar.Diton, Ev'ry time I feel the Spirit
Bonner, Far away in old Judea
Holst, Turn back O man
Christiansen, Fairest of Roses
Mueller, Create in me a clean heart
Mendelssohn, If with all your hearts
Dawson, There is a balm in Gilead
ar.Diton, Every time I feel
ar.Lynn, I want Jesus to walk with me
ar.Bitgood, Be Thou my vision
Scholin, God is a Spirit
Mendelssohn, Cast thy burden
Beethoven, Heavens are declaring
Bach, Jesus Thou my heart's delight
Bach, O rejoice ye Christians
ar.Diggle, Jesus lover of my soul
ar.Shaw, Praise to the Lord
Billings, I am the Rose of Sharon
Fetler, In peace and joy

WILLIAM G. BLANCHARD

on Pomona College faculty, whose family portrait was published on Jan. 1954, p. 28, has another group picture and report—we hope it will be an annual affair. Son Bill is a music major in Pomona, graduating in June; Milly, a Pomona freshman, is with the second violins of Pomona Symphony; Margie, "unpredictable at this point," holds a fiddle in the elementary school orchestra.

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JUNE 27 - JULY 1

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CHRIST CHURCH

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ERNEST WHITE, Mus.Dir.
EDWARD LINZEL, O. & C.
Church of St. Mary the Virgin, New York
April Choral Music

*Hassler, Missa Secunda
Ingegneri, In monte Oliveti
Victoria, Pueri Hebraeorum
Goodman, When the Lord drew nigh
di Lasso, Tristis est
**Goodman, Omnes amici mei
Whyte, O salutaris Hostia
Palestrina, Adoramus Te
Bruckner, Tantum ergo 6
*Poulenc, Messe en Sol
Victoria, Surrexit pastor bonus
**Farrant, Mag. & Nunc dim.
Nanino, Haec dies
Langlais, O salutaris Hostia
Aichinger, Adoramus Te

CYRIL BARKER

A.A.G.O., M.M., Ph.D.
Detroit Institute of Musical Art
(Affiliated with the University of Detroit)
Central Methodist, Lansing

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Trinity Episcopal Church
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Robert Elmore

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Peeters, Tantum ergo

*Gretchaninov, Missa Festiva D
di Lasso, Christus resurgens
**Willan, Mag. & Nunc dim.
Rachmaninov, Veneration of the Cross
Byrd, O salutaris Hostia
di Lasso, Adoramus Te
Victoria, Tantum ergo 4-p
*Victoria, Missa Vidi Speciosam
Byrd, Haec dies
**Morley, Mag. & Nunc dim.
Tallis, Dum transisset Sabbatum
Herbert, O salutaris Hostia
Noyon, Benedictus
Handl, Tantum ergo

For Tenebrae, April 6, 7, 8, the choral
music will be:
Goodman, Responsoria in Nocturn-1
Victoria, Responsoria in Nocturn-2, 3
Palestrina, Benedictus
Anerio, Christus factus est
Allegrì, Miserere

Readers who have never experienced any
of these Tenebrae evening services as done
in St. Mary's should by all means attend at
least one of them.

TOO LATE

Many items intended for these pages are
rejected because they arrive too late for ad-
vance publication. No event or program of
the future is ever rejected for any other
reason.

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Central Presbyterian, New York

Mr. Giles continues his program of
making the church serve its community with
the best in music, not only in the Sunday
services but also in special weekday musicales;
here are two Monday evening programs:

Choir of Central Church
E.Satie's "Messe des Pauvres"
C.Goudimel, Psalm 65
Buxtehude's "Jesu Joy and Treasure"
Grieg, How Fair is Thy Face
God's Son hath Set me Free
Jesus Christ our Lord is Risen
In Heaven Above
R.V.Williams, 3 Pilgrim's Progress Songs
G.Finzi, Magnificat
Rococo Ensemble
J.C.Bach, Quartet, 2 mvts.
Vivaldi's Sonata 4 for Violin
K.Stamitz, Duo C for Violin & Viola
Arne's Sonata 2
T.Vitali, Ciaccona for Viola & Organ
Couperin's "l'Apotheose de Lulli"
This program was done by violin, viola,
bass, harpsichord, organ.

JEANNE DEMESSIEUX

Recital in Washington Cathedral

Under Colbert-LaBerge Concert Man-
agement Miss Demessieux gave this recital
March 15, 1955, in Washington, D.C.,
sponsored by 10 persons, 11 contributors, and
11 distinguished patrons:

Bach, Toccata F
Come Now Savior
Handel's Concerto 2 Bf
Franck, Chorale Bm
Liszt, Ad Nos Ad Salutarem
Demessieux, Dogme on the Holy Spirit
Improvisation

HENRY KARL BAKER

has issued a new catalogue of the books
and music he is able to supply of interest to
the organ world. He lately received the
organ collection of Joseph Woerschling, 185
volumes, and also has a copy of the original
first edition of the Dom Bedos Art of Organ
Building and a facsimile edition of 1934-6.
"This should make the Organ Literature
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world," says Mr. Baker.

ERNEST BLOCH

is represented in the Birchard catalogue by
America, an epic rhapsody in three parts;
Concerto Grosso, for strings and piano ob-
bligato; Four Episodes for chamber orchestra;
Helvetia, a symphonic fresco; "Avodath
Hakodesh," a Jewish service for chorus,
orchestra, organ, etc. He was born in
Geneva, Switz., lived and worked in many
European countries, became an American
citizen in 1924, resides in Agate Beach, Ore.

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RECITAL PROGRAMS

First consideration is given here to those who have made their names well known to our readers and to programs of music good enough to interest the cultured layman.

RAY BERRY

Fort Street Presbyterian, Detroit

From Four Jan.-Feb. Programs

Karg-Elert, Mirrored Moon

Walond, Int. & Toccata G

Boellmann's Gothic Suite

Franck, Chorale Am

Karg-Elert, Remain With Thy Grace

Whitlock, Folk tune

Vierne, Westminster Carillon

Langlais, Ave Maris Stella

Schroeder, 4 Preludes & Intermezzos

Whitlock, Scherzo

Sowerby, Chorale & Fugue G

DR. MARSHALL BIDWELL

Carnegie Music Hall, Pittsburgh

Weber, Jubilee Overture

Bull, Rondo G

Bach, Fugue Ef

Franck, Sym.Dm: Allegretto

Weitz, Regina Pacis

Bidwell, Evening Idyl

Grieg's Peer Gynt Suite 1

Sibelius, Bells of Berghall

ar.Bidwell, 9 Songs of 1918

The 9 songs were outright popular songs like Keep the Home Fires Burning, Hinky Dinky Parley Voo—and it's impossible to praise any recitalist enough for meeting his average man in the street to this extent. Do we want people to like the organ, or only admire the profound learning of the organist?

E. POWER BIGGS

From his European tour last summer

*Handel's Concerto 2

Daquin, 3 Noels with Variations

Soler's Concerto 3

Bach, Fantasia & Fugue Gm

Hindemith's Sonata 2

Alain, Litanies

Sowerby, Son.G: Rondo

The above was played in Westminster Abbey, London; the following are other selections from a dozen recitals in other cities, and we list only the works not already listed in Abbey program:

Haydn's Suite for Musical Clock

Vivaldi's Concerto Am

Bach, Toccata & Fugue Dm

Selby's A Lesson

Reubke's Sonata

Loeillet's Sonata C

Purcell, Trumpet Voluntary

Riegger, Canon & Fugue

The Abbey program was repeated in some of the cities; the complete tour included,

William H. Barnes

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Organ Architect

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from programs at hand, Birmingham, Paris, Berlin, Hamburg, Amsterdam, Leeds, and five other cities we can't name because of language difficulties. Mr. Biggs' full report never did come but his "half-way report" lists recitals in Trondheim, Lisbon, The Hague, Leiden, Heidelberg, Nuernberg.

MALCOM W. CASS

Auditorium, Portland, Me.

Bach, Sinfonia Cantata 29

Whitlock, Scherzo; Folk tune.

Borowski, Intermezzo

Handel's Concerto 5

Karg-Elert, Harmonies du Soir*

Purvis, Forest Green

Russell, Song of Basket-Weaver

Ellsasser, Marche Fantastique

Widor, Son.5: Toccata

COLUMBIA UNIVERSITY

New York City

Searle Wright

Daquin, Noel for Flutes

Brahms, It Is a Rose

Franck, Piece Heroique

Maleingreau, Musette; l'Adoration.

Peeters, Toccata Ave Maris Stella

John Huston

Vivaldi's Concerto Dm

Howells, De Profundis

Boellmann, Ronde Francaise

Bingham, Twilight at Fiesole

Languetuit, Toccata

From Four Other Players

Schumann, Fugue on Bach

Buxtehude, Toccata & Fugue F

Darke, Choralprelude on Tallis Theme

Langlais, Rhapsodie Gregorienne

F. Mark Siebert played an historical program of works from Cabezon 1510 to Krebs 1713, which for University purposes was 100% excellent—but for public consumption would have been ridiculous. However it was for education, so it was grand, though it

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FIRST PRESBYTERIAN CHURCH

Kilgore, Texas

would be stupid of T.A.O. to reproduce it here.

CATHARINE CROZIER

Bidwell Memorial, Chico

Buxtehude, Ciacona Em

Bach, 2 Choralpreludes

Brahms, 2 Choralpreludes

Mendelssohn's Sonata 6

Franck, Chorale Bm

Langlais, Arabesque; The Nativity.

Wright, Greensleeves

Edmundson, Gargoyles

Peeters, Star Proclaims the King

Dupre, Prelude & Fugue Gm

"Miss Crozier proved again she can equal the artistry of any living organist and top most of them. You'd never believe the organ had only 12 ranks. I shall long remember this recital and the personal charm of Miss Crozier. She's one in a million. For

RICHARD PURVIS

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Palace of the Legion of Honor

San Francisco

California

Cora Conn Redic

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La Grange, Illinois



CHARLES DODSLEY WALKER

who gives occasional lavish musicales in his classic Church of the Heavenly Rest on Fifth Avenue, New York City, and fills the house every time, with standees, people sitting on the stairs, and listening by amplifiers in the adjoining chapel.

an encore she played Langlais' Dialogue. About 450 in attendance."—Charles Van Bronkhorst.

GEORGE MARKEY

Fort Street Presbyterian, Detroit

Bach, Toccata-Adagio-Fugue C

Haydn's Musical Clocks

Brahms, 3 Choralpreludes

Mulet, Tu Es Petra

Franck, Prelude-Fugue-Variation

Vierne, Scherzo

Messiaen, Ascension: Outburst of Joy.

DR. CARL F. MUELLER

First Presbyterian, Madison, N.J.

Marcello, Psalm 18

Bach, Prelude & Fugue Em

Sheep May Safely Graze

Yon, Primitive Organ

Purvis, Marche Grotesque

Mozart, Agnus Dei

Russell, Bells of St. Anne

Mueller, Echo Caprice

McAmis, Dreams

Widor, Son.5: Toccata

Dedicating an organ, but no mention of the builder; a good program for its purpose in a Sunday evening service.

CLAUDE L. MURPHREE
First Presbyterian, Palatka
Handel's Fireworks Music
Bach, Arioso; Toccata & Fugue Dm.
McKinley, Cantilena
Daquin, Noel G
Franck, Chorale Am
Murphree, 3 Hymntune pieces
Dickinson, Reverie
Boellmann's Gothic Suite

It was the dedication of the new Reuter console for a 2-17 straight of c.1919.

CARL WEINRICH

Meredith College.

Bach's Concerto Am; 3 Choralpreludes;

Toccata & Fugue Dm.

Shepherd, Fantasy on Garden Hymn

Haydn, 3 Pieces for Mechanical Clock

Reger, Benedictus

Liszt, Fugue on Ad Nos

NESTA LLOYD WILLIAMS

Stephens College

Faculty Recital

Jongen, Grand Choeur

Messiaen, Le Banquet Celeste

R.T.Gore, Canonic Toccata Vigiles

Bach, 4 Choralpreludes; Toccata Dm.

Benoit, Noel Basque

Wright, Greensleeves

Bingham, Primavera; Twilight at Fiesole;

March of Medici.

Vierne, Son.2: Cantabile; Allegro Risoluto.

Progressing

The organists whose programs are given in full or in part this month who did not get the cart before the horse but named the com-

posers first: Ray Berry, E. Power Biggs in all his European but strangely not his American, George Markey, Nesta Lloyd Williams (who in her two excerpts from Vierne's Sonata 2 played the 4th movement first and the 1st movement last—good thinking).

From Other Programs

Since this column exists primarily for repertoire purposes and not to give free publicity to the players, we quote here some of the more creditable concert selections from various other programs accumulating since our last column of recitals.

Yon, March of Shepherds

McAmis, Dreams

Yon, Primitive Organ

Gigout, Toccata Bm

Bonnet, Elfes

Bingham's Baroques Suite

Sowerby, Rejoice Ye Pure

Bingham, 3 Harmonies of Florence

Clokey, 3 Fireside Sketches

Boccherini, Minuet

Clokey, Canyon Walls

Goss-Custard, Gondoliera

Sowerby, Comes Autumn Time

DeLamarter, Nocturne at Twilight

Chapel in The Smokies

Vierne, Divertissement; Clair de Lune.

Marriott, Cathedral at Night

Franck, Chorale 3

Boccherini, Minuet

Liszt, Liebestraum

Schumann, Sketch Df

Coleman, Londonderry Air

Kinder, In Springtime



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Rowley, North Wind
Purvis, Divinum Mysterium
Nevin, The Clown
Boellmann, Priere Gothique
Wesley, Gavotte
Elmore, Pavane
Dandrieu, Fifers
Edmundson, Pastorale Antiqua
Elmore, Night of the Star
Pasquet, Patapan; Lo How a Rose.
Yon, Christmas in Sicily
Ceiga, Clouds
Couperin, Little Windmills; Little Cherubs.
Bonnet, Romance Sans Paroles
Liadow, Musical Snuff-Box

"Basing my opinion on the applause and comments made afterward, I would say Gondoliera by Goss-Custard was the favorite. I was surprised at the large number of people who liked the Hindemith Sonata; many of them were from the group who thought Gondoliera was the best number. Clokey, Yon, Widor, and Boccherini also ranked high in audience appeal."—Luther T. Spayde.

"We packed the church both times, paid all the bills, and made so many new friends for the organ that they already want to add new ranks, and the preacher, bless his soul, wants to know how soon I can return. Please don't print any of this stuff; it's just between you and me. But it goes to prove that, given a good organ and popular program of organ music and transcriptions, you are bound to make friends for the organ."

PAUL H. DAVIS, B.S.

Building one for himself

Though he's an electronics engineer specializing in the design of equipment for manufacture of vacuum tubes and transistors, Mr. Davis has the organ as his hobby and spends most of his spare time playing it, revoicing pipes, preparing cables, etc.

To date his own organ has 16' Bourdon of 12 pipes, three of them Compton-type polyphone built by himself, 8' Diapason and Salicional, 61 metal pipes by Barkhoff, 8' Melodia 49 wood pipes by Johnson, 4' Flute d'Amour 49 wood pipes by Barkhoff, and 8' Hook & Hastings Oboe of 61 pipes. Console is an Estey 2m converted by Mr. Davis from tubular-pneumatic to electric action; 1/2 h.p. Orgoblo; home-made chests; magnets and switches by Reisner; action-current home-made unit similar to Orgelectra.

Maybe it's real news when an electronics engineer builds himself an organ of pipes; ultimate aim is 17 stops—"the exact disposition of which depends on my ideas at the time, and is subject to constant change."

HUGH PORTER

School of Sacred Music

UNION THEOLOGICAL SEMINARY

New York

HARP AND ORGAN PROGRAM

Done by Dr. Alexander McCurdy organist and Flora Greenwood harpist

In Reveille Methodist, Richmond, Va., on the 3m Austin installed last year.
o. Bach, 6 Choralpreludes
o. Bach, Prelude & Fugue Am
h.o. Mozart, Concerto F: Andante
h.o. Debussy, l'Enfant Prodigue Prelude
h.o. Debussy, Danses: Sacre; Profane.
o. Schumann, Sketch Fm
o. Brahms, O World I E en Must Leave
o. Langlais, Song of Peace
Dupre, Two Antiphons
h.o. Ravel, Int. & Allegro

The event was financed by 12 individuals and 34 married couples whose names were printed on the program.

RIVERSIDE CHURCH

in New York City had a festival acceptance of its enlarged organ as rebuilt by Aeolian-Skinner; the new console was pictured in these pages in Aug. 1949 issue with detailed drawings and descriptions by Dr. Charles E. Billings. The talking dedication was March 20, the organ dedicated itself in recital March 25, and the New York Philharmonic sent some of its members to join Mr. Fox in a combination program March 30. Some day we hope to get technical data worthy of complete report here; it's by no means in sight yet.

Heinz Arnold

F.A.G.O., D.Mus. (Dublin)

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DR. ALEXANDER RUSSELL

music director of the Wanamaker stores in New York and Philadelphia as he looked at the time the now-deceased New York Wanamaker organ was installed under his direction and used so extensively by recitalists, many of the world's most famous appearing there under his management.

GOODBY FOREVER

The presumably great organ in the old Wanamaker store in New York City has been sold at auction for \$1200, to be virtually melted down for junk. A newspaper said the organ cost \$200,000, when it was built in 1921 and if you believe it you should see your psychiatrist. Wanamaker would never divulge any facts about the organ, so the profession need shed no tears over it. None the less T.A.O. had hoped Mr. Moses would buy it for his new Colosseum now being built in New York City; for it would have been quite ideal. None of the individuals or institutions mentioned as purchasers at the auction sale is known in the organ world. Dr. Alexander Russell and the many other great organists who gave recitals on it will now turn over in their graves. Actually there was nothing wrong with the organ, nor with the organists who played it; but there was something marvelously wrong with the kind of programs they played on it. The lay public didn't want it then, they don't want it now, and they never will want it. Probably it may at last be recorded that the only two organists willing to play music for their audiences instead of their vanity were Dr. Charles M. Courboin and Dr. Alexander Russell.

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GANANOQUE — ONTARIO
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RECITALS**LECTURES****JOSEPH W. CLOKEY****ORGANIST — COMPOSER***Box 431**Claremont**California*

Searle Wright's "Green blade riseth."

Ronald Gould, Mus.Bac. of North Central College, gave a joint program with a tenor; his American selection was Simonds' Dies Irae.

Maryanne Grant, M.S.M. candidate, gave a recital; her American selections were Hindemith's Sonata 3 and Simonds' Iam Sol Recedit.

Emily Hills, B.A. of Michigan State, M.S.M. candidate; her American selection, Lehaft from Hindemith's Sonata 2.

Kazuko Kimura, Mus.Bac. of Eastman School of Music, gave a joint program with a soprano; she was born in Tokyo.

Robert Nelson and Ethel Wobus joined in a program with a baritone; Miss Wobus, M.S.M. candidate, is a B.A. of Elmhurst College; Mr. Nelson, M.S.M. candidate, is a B.S. of Minnesota University.

Margery Winter, M.S.M. candidate, is a B.Ed. of the University of Buffalo; her American selection, Sowerby's Air With Variations.

DR. HENRY MOTTET*By Richard G. Stock of Long Island City*

Dr. Mottet was of French Swiss birth, spoke French and German, and English with a decidedly foreign accent; he was rector of Holy Communion while Scott Wheeler and Lynnwood Farnam were there, and probably others before them.

I knew him quite well. One day he told me the story of his becoming an Episcopalian. His father and the boys were Roman Catholics, went to St. Francis Xavier Church on 16th Street. The preacher there one day told his congregation that Protestants would go to hell, so the father took his boys, including the future Dr. Mottet, out of the church and said, "If Mother is going to hell we are going with her." I can still picture him as he was telling me the story—fairly tall and spare, sharp nose and spectacles.

(We believe Dr. David McK. Williams followed Mr. Wheeler and preceded Mr. Farnam, for it was Dr. Williams' move to St. Bartholomew's that opened Holy Communion to Mr. Farnam; and unless memory is playing tricks, it was Dr. Edward Shippen Barnes who engineered Mr. Farnam into Holy Communion instead of taking that job himself. Too bad so many things "daren't be printed" while they're happening.—T.S.B.)

CATHEDRAL OF ST. JOHN

one of the nation's greatest Christian shrines and New York City's most impressive monument to the Christian religion needs at least ten million dollars and fourteen years to complete on present plans, and probably only half as much of either if the plans were changed. It's been in process since first plans were accepted in 1890; cornerstone laid in 1892. Aeolian-Skinner have just finished rebuilding, modernizing, and enlarging the organ.

JOHN Q. ADAMS III

By this time all intelligent people know how the commie-defenders and McCarthy-haters sneak around the bush to damage the American republic and yet not get openly caught. So when T.A.O. received a letter damning T.S.B. for liking Mr. McCarthy's results—and incidentally wanting electrotones to use honest names—we did a simple trick to discover if any John Q. Adams III existed or this was merely another instance of personal cowardice. There is no such person at the address the correspondent used.

WEINGARTEN MONASTERY*La Force explained by Dr. Blanchard*

Nov.1954 T.A.O. p.358 mentioned a device called La Force, which Dr. Homer D. Blanchard explains:

"La Force is a mixture in the Gabler organ, speaking only on the low-C Pedal key; 49 pipes repeat the triad C-E-G, sometimes with more than one pipe sounding at the unisons. The lowest pitch is 4', the highest 3". When low-C is held, one hears a chorus of sounds at these pitches:

"15th at 4', 17th at 3 1/5, 19th at 2 2/3, 22nd at 2, 24th at 1 3/5, 26th at 1 1/3, 29th at 1', 31st at 4/5, 33rd at 2/3, 36th at 1/2, 38th at 2/5, 40th at 1/3, and 43rd at 1/4."

With such a sound as this in so great an organ, we seem to have proof that in the good old days the organists had a lot more fun with organs than we moderns do. A modern organist shudders at such an idea and would no more perpetrate it than he'd cut off his right hand. Times have changed; too bad.

RUSSELL BROUGHTON'S

Bourgeois Memento, based on three hymn-tunes, for organ has its first performance April 17 in the University of Redlands, by Dr. Leslie P. Spelman.

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CHARLES H. MARSH's cantata "Via Crucis" had its first performance March 27, 1955, under his direction in St. James by the Sea Episcopal, La Jolla, Calif., choir of 35; Mr. Marsh studied with Dupre and Widor, piano with Isidor Philipp, composition with Nadia Boulanger.

SYLVIA PALMORE was the organist among the seven current N.Y.F.M.C. winners.

DR. CORA CONN REDIC now has 42 organ students in her St. John's College, Winfield, Kans.

DR. ALBERT SCHWEITZER's Bach Vol.6 is now in print, reports Edouard Nies-Berger who made four trips to Europe to assist Dr. Schweitzer with the book.

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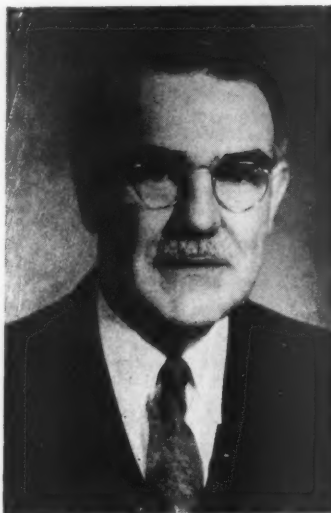
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who enriched organ repertoire by Gray's publication of his set of Seven Casual Brevities, all under one cover, for the concert organist; they require imagination and artistry beyond the comprehension of today's style of organ-playing, so they are all too rarely heard. A pity. Some of them are concert gems.

ROGER HANNAHS

of St. John's Episcopal, Ithaca, N.Y., has won the \$100. St. Mark's prize for his "Missa Brevis," to be published by Elkan-Vogel and given its first performance April 25 in St. Mark's, Philadelphia, by Wesley A. Day. He holds the B.S.E. degree, studied music with Gilbert Macfarlane, Everett Titcomb, and in the Wellesley Conference.

AUSTIN C. LOVEFACE

has a new anthem in print, "Talk with us Lord," on a Charles Wesley text, based on an old German tune, "Graefenburt."

T. LeROY LYMAN

"after 49 years of service at organ consoles, mostly in Mulberry Methodist, Williamsport, Pa., called it quits Jan.30, 1955, was wine, dined, feted, etc. The rib I broke in 1952 has gone arthritic and it's too painful to pedal as I would like to (and should). Old Hook-Hastings Op.645 was rededicated last year; I was able to get for it other ranks from their Op.631, Salicional, Celeste, Diapason-2."

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LEW WHITE

died Feb.3 in New York City, aged 52; he was a theater organist in the good old days before sound-films, and with the backing of a builder specializing in theater organs had a rather lavish studio for teaching on Broadway. When the theater organ died, he did radio work, occasional solo appearances in the theater, and recorded background music for television and radio programs. A graduate of Philadelphia Conservatory and pupil of H. A. Matthews, he was at times one of the great artists of the organ, but always for the benefit of his public. This placed him outside the realm of the up-turned noses of the profession. What a pity his school of playing has had to vanish from the earth.

Harold Schwab

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